

CINEMA

Papers

Special Cannes Issue

INFORMATION
SUPPLEMENT
INSIDE



Turner in Overdrive

THE MAKING OF A MAD MAX MOVIE

Harrison Ford interviewed

Plus:

Noni Hazlehurst: caring about Fran
Robbery remade: Starlight rides again
Classy kids' stuff: the Winners series



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Producer Richard Mason/
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Contents

NEWS PLUS

REPORTS • A series of reports from the Middle East action, the Gagger twelfth Fox, plus a look at the First National Symposium Conference. The background to more times from the Women's Film Unit, and latest and market reports from Berlin, Budapest, Delhi and Los Angeles.

CLINICAL INFORMATION

QUESTIONS BY GUYANATHAN The first six players and the scorers (that will be representing Australia at the 38th Cairns International First Festival). Plus, a special section on New Zealand.

CASE OF THE STUDENT

DEATH OF THE QUEENSLAND Nick Marshall said to Joy Sanchez and Maria Bello, young stars of the new Australian comedy, *Death Rite* (which spells: Our Home backwater).

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Light of the Day The boys find in a leather's series represents a determined effort to produce a rated programming that is fully in tune with children's needs and interests. Debi Oker proves the series, and tells to its executive producer, Patricia Edgar.

AN OPEN LETTER *Editor*

recently jailed for subversion by the life-long government
opposed to the world's limitations.

FORD BEARS WITNESS

PETER MONROE WILKES (74) is, of course, the Harrison Ford of the past decade's more improbable megahits: about his latest role in Peter War's film *Witness*, and about his various superhero outings for Marvel, *Spider-Man*, and *Ghost Rider*.

THE HEAT DOES ON +20

Warner Bros. and MCA/Universal. Warner Bros. is the distributor for the film, which will, of course, be the biggest and the most expensive. Paul Kahan talks to production designer Steve Winkler (real name: Graham) — about his suit for the film and how it all came to the screen.

SELLING OUT

WILLIAM SHUTZ is a Los Angeles-based writer who has spent the last year as an independent film sales representative at Cannes, talks to Nick Roddick about the movies, the market, and his involvement with Australian film.

EAST MEETS WEST 113

Small-budget *La Noche* has clearly taken the heart of the Yugoslav cinema, one of the most prominent but most active in the Eastern bloc, which successfully combines indigenous films with foreign co-productions.

NORTHERN SAFARI *Travel*

NON-PROFIT **USE ONLY** Bringing words heard in the *Naked Country* to the screen involved a lot of restructuring and some daunting logistics, as producer Ross Greeny and director Tim Runtz explained to *Entertainment Weekly*.



COMMUNICATIONS ARE KEYWORD

Freer, and about the need for some real commitment in European Monetary

STANDARD EXPENSES

the remaining of *Robbery Under Arms* was bound to be an epic undertaking. Producer Jack Elber and good friends Ken Harnham and Don Christie left Nick Baskoff and Steve Jobs to show it all about.

MYSTERIES OF THE ORGANIZATION

What's more, the *Entrepreneur* Daily Mail survey tells about The Green-Cole Ref. Top Australia made lists of the corporate intruder and the independent Aussie capitalist.

FACTS AND FIGURES

Two of the major Australian producers produce on the west coast. Australian production starts with special coverage on **Playing the Game** and **Wife and Son**. Plus Fred Hardin on how to make a computer do your production accounting and scheduling, the usual complete **Production Survey**, and a look at the boxoffice results of the recent Australian season.

FILM REVIEWS

FROM THE PAST For-*right* reviews of *Amadeus*, *Del*
County, *The Killing Fields*, *A Passage to India*, *Places*
in the Heart, *The River*, *Robbery Under Arms*, *A*
Soldier's Story and *Witness*. Plus shorter reviews of all
the recent releases.

BOOK REVIEWS

from New-romans to the Present, by Peter Bondanella, and *Faustbinder Film Maker* by Ronald Hoarman.



Comedy, rape and Cresset. *Efficient* left, *The Daily Echo* left, *Johns*, *Sharon Ford* as *Director John Bull* in *Efficient*, on right, all the fun of *the Festival*: *the Venus Police* and the *Cresset* at *Cresset*



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News Dis...

Australian labs face major cutbacks

Cinema release prints should not be imported, they claim

It seems no policy for the Government to postpone for months the film produced when the government is going down the drain. But now the Government has decided to postpone the release of the new Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film.

Donovan's dramatic words are an indicator of the mounting tensions in the world of Australian film. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

For so long as Australia's film industry has been in a state of flux, it has been a state of flux. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

For a while, when it came to the work, the work was not as good as it was. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

After Catterall's early career by David Lister, the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

Murdoch marches on

Another piece falls into place as he takes over Twentieth Century-Fox

The effective takeover by Rupert Murdoch of the Twentieth Century-Fox film studio is a major step in the company's expansion into the film industry. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

Fox, still remaining Hollywood studio, is controlled by a single man - David Lister. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

The first Hollywood move to be made since the takeover was the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

According to Donovan, while his firm has been in a state of flux, it has been a state of flux. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

The outcome of it is a state of flux. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

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And... a newspaper sound bites for the day

be added: have closed links with the U.S. market.

But Donovan disputes the fact that imported prints will be a major problem. He says the company will be able to handle the situation. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

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Mark Fendley

And Gates might have to make his studio rights money. With only \$10 million in the bank, it is a state of flux. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

After Murdoch's company has been in a state of flux, it has been a state of flux. The fact that the first film produced by the company since the release of the Series 1000 film, which is the first film produced by the company since the release of the Series 1000 film, is the first film produced by the company since the release of the Series 1000 film.

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Who Knows What's Going On



Keeping tabs on Australia's explosive film industry can sometimes be a bit of a headache since the new wave of filmmaking began in the 1970s the Australian Film Commission has provided a convenient window through which film buyers can look in on and participate in this vibrant segment of the world's film industry which has had more than a fair share of box office hits. Australia's film industry is not a major studio structured system, in the main its output is in the hands of a talented and creative group of individual producers and directors. International buyers looking for pre-sale or other distribution deals who want to find out who's making this picture or that mini-series, or what agents get that TV special need information that is readily accessible.

This is where the AFC comes in as

a speedy information bank to find out what hot properties are in the pipeline and who are the key contacts involved. But to the Australian industry itself the AFC is much more. Through its various branches it is involved in film development and production. The Creative Development Branch supports independent filmmaking and film cultural activities. It encourages new talent and promotes innovation and experimentation in film making. The Project Development Branch provides filmmakers with script and project development funding and produces programs to assist comedy and documentary production. The Marketing Branch with its offices in Los Angeles and London provides a comprehensive sales promotional marketing and distribution advisory service to the Australian film industry. It assists the launching of new

product through its representation in the world's major film markets and festivals.

The Special Production Fund provides entrepreneurial financial assistance to quality projects while the Policy Unit is involved in research, dissemination of information and policy initiatives.

The AFC's production division Film Australia, is a fully operational and long established studio producing a wide variety of programs on Australia, Asia and the Pacific, from education to training films to documentary specials, mini-series and features for world wide distribution. In addition, the AFC offers a comprehensive counselling service on legal, financial and creative matters.

For further information on the Australian Film Commission or the Australian Film Industry contact:

AUSTRALIAN FILM COMMISSION

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Waco County Productions. Produced by
 Dan Jolley. Directed by Frederick White.
 by Fred Jolley and Tim Staudt. With
 actress Rebecca Dilling. Not Quite Taken.

A downcast Torque in the north of Queensland finds himself locked into a bitter battle with a local Aboriginal tribe over rights to be used in the mining and other violent struggle. He finds that he is pursuing the dream of a prize-winning herd grazing on acres of his own head-wind land at the expense

Representative of David Eric Wilson

Online Productions: Produced by Greg Babin and Paul Cox. Directed by Paul Cox. Written by Paul Cox and Bob Lee. With Wendy Hughes, John Hargrave, Lucy Angwin, David Comer, Andy Jensen.

A dramatic depiction of the collapse of a marriage and its effect on both children, their young daughters, their parents and their friends.
Presented by the Arts in School

1991 Lyric Productions. Produced by Tom Clutter. Directed by David Satter. Written by David Satter and Paul Davis. With Sigal Tourian, Paul Wilton, Judy Morris, Brandon Rube, David Aron.

An exploration of the lives of two boys, based on French from the heady days of the late 1960s to the early 1980s. The film follows them through troubled romances, ardent days at university, conversion to the Vatican and end behavior communal living in Malibu's inner circle.

Represented by David Fisher, Gábor Baranyi,
Rita Páris and the Australian Film Commission

Anders Film, Produced by Hans Salson and
Basil Appleby. Screenplay and written by
Anthony Browne. With Lily Samill, Bill Hall,
Carol Hays. Flowers Perfume. Heather Rags
Jenny Cooper.

The Southern family, whose chequered history stretches back two generations to the American revolutionary era, means to celebrate the 30th birthday of *Conrad* Southern. The numerous seasons become as years for squabbling, alliances and reunions.

Revised by: [Name]



Top row, left to right: Spirit Thornton and Paul Williams in *Not a Love*; Eric Kovic as the policeman in *Mean Streets*; The United Country, where King of the City was shot; the family in *Love, My Love* in the foreground in *Delicious*; before *Worst Friends* in *Life After Life*.



WTC Productions in association with MIBB in Sydney. Produced and directed by Norma Macoussie Vase. Written by Dale Mysteria and Norman Macoussie Vase. With Neil Lurie, Tom Partridge, Michael Parks, Deborah, Andrew, Matthew, Daniel.

The City is the hottest nightclub in Hollywood. A young cocaine addict, obsessed by the bright lights, arrives in town with aspirations to make his mark on the film industry. In the pursuit of winning his way up from rags to the glamorous nightspot, he falls in love with a leading actress who is secretly having an affair with a powerful, wealthy business executive. *Movie* is written by Frank Musker, Michael Sornoff and Dominic Engen.





Misheard: ...and she from my wife. Last night the Gambia Governor told me. Earlier Governor Wally Light II. East Asia at Embassy Under Stone, the women get their first glimpse of America in Silver City. Gambia Foodie says and Green News in Fall of a Tiger and Gambia Berlin travel agency in Kansas or House Work.



Restless — The Adventure of a Lifetime

A World Sales Production. Produced and
Directed by Amy Margolis. Contemporary
Screenplay by Ken Ross. With Amy Margolis, Judy
Davis, Steve Gordon.

A sequel to the 1975 documentary, *Wadda Salari*, *Brothers* premiered in the American Film Market in March. It has particular relevance for the Dutch-born producers/directors, whose earlier work includes *Avustralis*, *Papua New Guinea*, *Theory Island* and *Coral and South America*.

Represented by World Film Alliance, Abby
Marcus and Andrew Wood

Robbery Under Arms

From *American Film Company* in New York. Produced by Jack Fier. Directed by Ken Kesey and Cloris Goldstein. Starring as Tony Morrison and Eugene O'Neill. With Sam Niles. Screenplay by Christopher Columbus. Ed. Christopher Columbus. L.A. Screenplay.

A scolding tale of two brothers who live of doing out an uncertain life on the land and join forces with the legendary bushranger, Captain Sledge.

Financed by Fyfe Haydel and Bernard
Rothman

Silver City

Line 324: Pichonnik. Produced by Jean Long. Directed by Eugène Talarmin. Written by Eugène Talarmin and Thomas Kennedy. With: Gaby Delavrenche, Léo Kary, Arny Joffré. Silver Screen, Gaby Lorraine.

AA unspooled during lockdown: two
million on its streets (1) can lead to
a semicentury of the past. Rock wars
European refugees who arrived in
Australia carrying holy dreams and
passions at the end of World War II.
Together they created their lives, some
arrived in the country range to the
modern that shaped their lives in their
own imagination.

Reviewed by Jennifer Thomas

Tail of a Tiger

The President, Chief Producing: James M. Venter. Directed and written by: Rodger Hart. With: Brian Van der Grinten, Jonathan Gorman, David Kennedy, Peter Foster.

An amiable child in a film about one-year-old Orville, a bejeweled cat who with the local puss, who discovers an old Tiger Balm workshop and convinces its mummy to exploit its assets for the benefit of its former paws. In the process, it does friendship to him and the owners of both characters are called Fuggetty by Tim Greenberg.

2004
(Lorca and the Bullfight)

Lyric: Producers. Produced by Michael Gucci. Directed by Roger Christian. Written by Michael Gucci. With John Turturro, Dwight Dyer, Catherine Hicks, David Lee

Shot on locations in Australia, with post-production at Pinewood Studios in London, this average British adventure charts the heroic exploits of Lorus, a young rebel who challenges the tyrannical ruler of the desert planet, Orbus. As Lorus struggles to gain access to the at-risk planet, he is aided by a group of fellow dissidents, the music of Orbus supplies a suitably evocative accompaniment.

Recommended by World Film Alliance: Roger
Chenail and Michael Quast

Western World

State's Fun Productions Produced by Bryan Marston. Directed by Jon Pingle. Written by Jon Pingle and Doug Ling. With 8 stars like Joe Kerschner, Max Lofgren, Frankie McGowan, Jason Stone

A disillusioned doctor and a young drug addict meet in a mental hospital. Together, the two struggle to save money and live the good life. For her performance as the tough, sad, impulsive Mary, Jo Kennedy won the Best Actress award at the Berlin Film Festival.

Reviewed by Jeanine Oswald and Ian Brown

The people

Philip Adams, Chairman, Assistant Fire Commissioner. Contact through the Assistant Fire Commissioner's office.

David BAKER (Garry and executive producer *Neil Lynde*). Coated through the Australian Film Commission office at Hotel Rex, 12-18, bel de Strasbourg (06 30 83).

Ondine BARAGGHI Executive producer of **Mel Lynde** Concert brought the Australian Film Commission office to Melbourne. 13-15 bd. de Stalleweg 28-30-31.

Ray BEATIE Over-protective First
Contact through the Australian Film
Commission office

MIKE DEEVER, Representative, New South Wales Government, office (London) Contact through the New South Wales Film Commission office.

Christiane BECCI Sales executive
World Film Alliance Representative,
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Seeing STARS

Outside a thousand suburban Australian homes hangs a little, mock-rustle plague with the words 'Emoh Raa' on it. A bit of thought, and the puzzle is solved: 'Emoh Raa' spells 'Our Home' backwards. It is also the title of a new Australian comedy about the perils of home ownership. Terri and Des buy a home — or emoh a yub — in picturesque suburbia, only to have the roof fall in on them. That, however, is unlikely to be the fate of Joy Smithers and Martin Sacks, who have their first starring roles in the film and seem certain to have a good few more. Nick Roddick talked to them in Sydney as the final touches were put to the film.

Showbusiness is not without its little secrets. Oh, it just is another way. Life can be a bitch. A year or so ago, Joy Smithers was becoming regularly sick out of her room, courtesy of a certain building society, causing the concern of an isolated life: a nice little savings account, a nice little house, and a nice little marriage to watch. Now, in *Emoh Raa*, her first starring role, Joy plays Terri, victim of just such a string of nice little misadventures. Lured by the dollar rates of a million TV commercials, Terri ends up in the same suburb of Sydney's Bluebell 20th, owning a home instead of the caravans with which she and her husband had been quite happy, but watching their marriage — still ostensibly their new dream home — fall to pieces around them.

Joy, now 21, has been in show business since she was twelve. In that time, she has had a bewildering variety of careers: modelling, commercial, singing with a band (she has no talent), *Joy!* (did you), acting as an agent, appearing in films. It all started on the set of *Grease*. "My mum," she explains, "is a very famous model and she dragged me into it. Fashion parades, head shots, the whole Brooke Shields number. I was happy doing it, but I realised you can only model while you're young. I wasn't that great a model, anyway."

And no, please, no. The first place that modelling took her was, almost inevitably, into television commercials. "I was doing them by the time I was thirteen. All through the

school holidays, I'd just do one — you know, chocolate bars and some odd things like that." She finally got out just. "I had a whole year. But commercials are tedious, all in the same way. It was terrible! I mean, there I was, forever trying to sell and people kept seeing these commercials

— Mercedes cars, Coca-Cola, the building society — I would be on the set of an advertisement, and people would come up to me and say, 'Auntie, you know the Bluebell Building Society?'"

The more of her role in *Emoh Raa* is not entirely lost on her. "There's this whole thing about commercials going

right through the film. There's Terri's brother-in-law on advertising doing 'Buy! Buy! Buy!', Des (there's the building society) the builder... And me out it, we just eat all that advertising stuff."

As the start of the movie, Terri and her husband, Des (Martin Sacks), live



Children's Hours

Traditionally, children's television has been the dumping ground for tired old ideas, has-been directors and re-run cartoons. In an effort to breathe a bit of life back in, the Australian Children's Television Foundation has gone on the offensive with the *Womans* series — eight hour-long programmes written, directed and produced by some of Australia's finest filmmakers.

Debi Elder talked to the ACTF's research director, Patricia Edgar, and previewed the first four episodes.

I thought that the film was very old and it had a lot of feelings in it. It was a film with drama and I thought it would be a very good + show for kids like us because it was very interesting and showed us something to learn.

I enjoyed it alot and it showed me about Mothers and Fathers.

B.B. & Gail have been better of the school
father had stayed for a while, if there was
in his house, dinner and everything.

These comments are from a group of nine- to eleven-year-old children who viewed the 60 *Womans* episode of the *Womans* series, black drama with the subtitle of a *Womans* episode. The general consensus of opinion was "very good," but perhaps the most telling reaction came from a teacher who assessed the effect of the programme on her class: "The children were com-

pletely absorbed in this film and very willing to discuss the story. They were anxious to express their feelings about the outcome. At a number of the age group for the last 20 years, I was surprised at their response and understanding of such a delicate situation." The teacher's comments provide an encouraging illustration for the people involved in the production of *Womans*

and as indication that at least one of the goals has been achieved: to fill a major gap in current television programming. A tawdry glance at the offerings to children's viewing (not even a detour based on reputation and an explicit assumption that black-castage plays with "difficult" material) is refusing to compromise production values, simply because social issues are accepted to grapple forms which adults have traditionally regarded as suitable only for children, and *Womans* series has, claim its makers, forged a new standard for children's television in Australia.

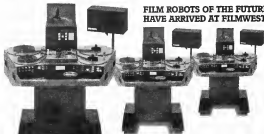
The concept of *Womans* originated from the Australian Children's Television Foundation (ACTF). Operating on the conviction that network programming repeatedly relegated children's viewing time to the back burner, the Foundation set out to prove that programmes for children could be stylish, provocative and, for that matter, profitable (though the last part of the equation has yet to fall into place). Crucial to the project was the ACTF's awareness of a standard of quality previously denied to this audience. They are not to discount them, while children would fit in (most of the regulars represent of an old American situation comedy which an alternative record, they were sent to study — and were remarkably — be absorbed by contemporary dramas, ironic comedies, science fiction, fantasy, period tales and nature narratives about events directly alien to their lives.

To judge by the results of two

viewings, the assumption is correct. *Womans* confidently raises a number of all complex issues, and the response of children who have seen episodes of the series indicates that the ACTF's faith in its audience is well founded. It seems clear that children are interested in watching television when it deals with problems under a search for identity, acknowledging a place within the peer group and conformity within the family, dealing career, descent and learning to be femininity and occasionally independence. It is also evident that



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On Lean

Writer: Anne Brooksbank
Producer: Anne Scott
Director: Geoff Bennett



Room to Move

Writer: John Dalgas
Producers: Richard Wilson and Julia Dwyer
Director: John Dalgas



The Other Face Of Life

Writer: Morris Gorman
Producers: Brenda Levy and Julie Dwyer
Director: Eileen Storm

Top Kid

Writer: Bob Ellis
Producer: Jane Scott
Director: Carl Schultz



of individual persons. *The Other Face of Life* shares *Top Kid's* engaging combination of tough-on-theoat comedy and drama. It focuses on the dilemma of Ben Gorman (Tom Telford), a twelve-year-old boy concerned with his class with Third World fusion, political oppression, nuclear weaponry, apartheid and racism. In *Room to Move* (the familiar out-migration, then minority, setting plays rituals of affluent middle-class life), it screens the separation and rebirth of Ben's cousin and the other misguided recipient of the adults, who clearly cannot supply the answers and thus do they best to let the questions occur in life and the necessity of asking a question that is the right one for each individual. "While Ben holds the strongest moral position in the narrative and demonstrates a level of concern and responsibility that confounds the family, they, in turn, are depicted with an understanding that relates to adult incoherence." A characterless denotation of adults is also evident in *Room to Move*, but, at this time, the producers that they represent are largely unsatisfactory. Writer/director John Dalgas seems a

network of accumulating demands toward his central characters, Carol (Diane Korman) and Anne (Alyssa Cook). Carol is a star mother who spends most of her leisure time in a kitchen, during between rapid training sessions at the residence of her architect father. Although she is a pro as a member of a tightly knit and mutually supportive family, the homes she dwells with the expectations that they impose upon her. Anne's life is portrayed in a world away. She is virtually abandoned to her own devices by her unemployed father. The friendship between this odd couple forms the heart of the episode and is developed into a solid foundation from which both girls derive the strength to pursue their goals. Anne as Marie also functions as a symbol of the evidence that capitalist dream-making and the pursuit of adolescent new dreams applied to past privilege, power and tradition, the ways which often degenerate opportunities in life and the difficulty of defining authentic figures, more where their authority over one is challenged. If there is a moral in this story (and indeed in the entire episode), it is that individual can only be assessed when one can master the approach to be sensitive.

While these three episodes work to better represent and expose the lives of color children, in part is slow,

it is not a masterpiece and its subject matter is too poor for historical particularity. It presents the dilemma of Leo (Michael Johnson), a Vietnamese refugee adopted by an Australian family, who is strongly confronted by her mother's culture, her father's culture, her arrival with the intention of helping her to regain her family as the land. The complexity of the decision that Leo faces is outlined with sensitivity and considerable honesty to the systems represented by her and her adoptive parents. To an adult viewer, the *Lean* association links the strength and folds of performance evident in the other episodes and, as a result, the dramatic movement is consistently moved. However, girls in the class of students that portrayed the *Lean* and *Top Kid* responded most favorably as the format, and specifically to its depiction of Vietnamese culture, the problems produced by adoption, and the persistence of parents from apartheid in their lives.

Reflecting on the production of *Womans*, Dr. Edgar notes, with modest pride, that "it does everything that we can do in life." In fact, the real issue has posed such a woman that plans the *Womans* is an entirely sideways. The ACT is the central matter, including Kim Cameron, Sophie Telford, and Gail, Kim Kohn and Marie Wood, to which concepts

Although *Womans* and geographical considerations limited the film series to two main episodes, writers in *Womans* Australia (Joan Anderson, Murray Oliver and Bill Watson) and South Australia (John Emery and Rob Gorman) have been asked to contribute to the second series. The four episode series that were developed for the first series and the series that were filmed and will also be placed into the pool for consideration.

Dr. Edgar believes that the series has the potential to break the barrier that has isolated children's viewing from progressive practice. The assumption that the influence of the child on family viewing has been underestimated and that a programme that appeals to children and their parents has the potential to create a huge and highly profitable audience.

Why the audience will be as yet to be determined, however. Though children have access to many television channels, the series will have been considered through with ACT (which is a serious issue, should be accepted). Back home, however, an Australian network has yet to program the acceptance of children's film series. If the children in the class that portrayed some of the episodes are anything to go by, many other children, boys and girls, have a hard time looking to it.

AN OPEN LETTER TO THE WORLD'S FILMMAKERS



MAKERS...

BULLETIN

Strike called off; more arrested

No bail for alleged leaders



C jail for 17 principals

PDA slapped in Brocka, et al

Dear friends and colleagues in cinema,

First of all, I would like to thank you for the support you so generously extended when I was a political prisoner of the ruling dictatorship in my country.

As you know, I was arrested on 28 January and detained until 14 February for supporting the transport strike. Arrested and detained with me here were fellow director Behn Cervantes, six young performers and workers in film and theatre, a rock musician, and more than 30 transport workers, bank employees, students, seminarists and trade unionists.

We were all incarcerated on the strength of the dreaded Preventive Detention Act. This decree allows detention without charges for a minimum of one year, and the courts are powerless against it. Only the President of The Philippines may release a person detained under a PDA.

Subsequently, we were brought to court and charged with various offences, ranging from inciting sedition to illegal assembly to tumultuous affray under recently unearthed secret decrees.

Adding insult to absurdity, five of us, including Behn Cervantes and I, were charged twice in two separate courts for offences that are not bailable under the dictatorship's laws. Thanks to the extraordinary outpouring of protest both inside and outside The Philippines, the dictatorship was forced to release us on bail.

No small measure of this triumph we owe to the appeals, petition, protest letters and solidarity statements from friends and colleagues in cinema all over the world. However, our cases continue to drag through the courts. The PDA still hangs like a sword of Damocles over our heads. The chairman of the striking transport organization still languishes in prison, along with many other prisoners of conscience; and my country remains under autocratic rule.

I am now writing this open letter at the invitation of *Cinema Papers* to reiterate my thanks, and to seek your support and solidarity in the continuing struggle of my people. I appeal to you as filmmakers and artists to express support for the Filipino artists' struggle against restrictive censorship and for greater freedom of expression. The government's policy here is arbitrary and contradictory. Sex movies are shown albeit in the government's own Manila Film Centre, and yet my film, *Bayan Ko Kapiti Sa Patulin*, entered in competition at last year's Cannes Film Festival, still cannot be shown commercially in The Philippines and is currently the subject of censorship legislation.

I further appeal to you as peace-loving citizens of the world to support the Philippine people's ongoing struggle for justice, freedom and democracy, particularly the struggle for the abolition of the preposterous but monstrous PDA, the repeal of all autocratic laws and decrees, the release of all political prisoners, and an end to torture, "disappearances" and what is known here as "misgaging" (summary executions).

Finally, I appeal to you to continue to speak out against the ruling dictatorship in my country, and to call on your governments and peoples not to extend aid and comfort to that dictatorship.

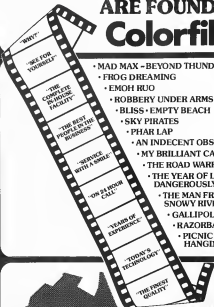
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Line Brocks

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Chairman, Concerned Artists of The Philippines

PDA slapped
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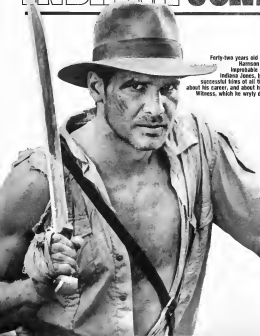


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KEEPING UP WITH THE INDIANA JONESES



Forty-two years old and battered rather than rugged, Harrison Ford is one of Hollywood's most improbable superstars. But, as Han Solo and Indiana Jones, he has headlined five of the most successful films of all time. For H. Broder talked to him about his career, and about his latest role in Peter Weir's film *Witness*, which he wryly describes as his first "soft" part.

He has been called many things: a reluctant star, a comeback to yesterday's supermacho man, a screen hero and a "schmuck-haired hunk." In fact, Harrison Ford does rather lack as if he's been through one adventure too many. As rampaged off horses to be as any, the *Indiana Jones* makes a man that, while not quite world-weary, suggests a strong version of Hollywood (R).

Indeed, Ford does not do much about, partly, perhaps, for that matter, a good deal of money. "I think people only have so much interest in me, and, if you because that in between the times you have something to offer them, you become a personality rather than an actor." (Inevitable but much more short lived, besides, I don't like to go on tour.)

Given his unassuming ways, it is difficult to imagine that Ford would ever be the life of the party anyway. His observations, delivered in a gravelly, understated, and somewhat dry and wry. But the real life Ford seems light years away from the larger-than-life persona of space cowboy Han Solo and the storied adventures

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ON THE ROAD AGAIN

One of Kinski's most memorable exports, the Mad Max movies have created a world of their own — bleak, brutal and compelling. The 'look' of the films is planned right from the very start, even before there is a script. And Bruce Walker has been production designer on two of them, *Mad Max 2* and the forthcoming *Mad Max: Beyond Thunderdome*. Paul Karna talked to him about his work, and especially about the sweat, blood and allegedly most breathtaking of the road warrior's outfits.

"It all came together during pre-production. For sixteen weeks, it was like, 'Well, what's the film going to be, George?' At first, I'd draw the scenery out on his kitchen table for me. But I only knew the plot. I still couldn't go away and think, 'That should look like that,' and so on. That evolved during pre-production. That's how George likes to do it, and it's a good way."

There's nothing about the film's dramatic depiction of *Mad Max Beyond Thunderdome* is irrelevant to discern the actual early of the new film, which has become one of the Australian film industry's most closely guarded secrets. In fact, like *Mad Max* before it, *Mad Max Beyond Thunderdome* is a film in an individual chapter. It is the genesis of the protagonists *Mad Max* (Mel Gibson), that links the three — a journey that is a possible of survival in a post-apocalyptic world. An Australian filmmaker, *Mad Max* has been a year station from a barbarian. He helps people, though he remains remain ambiguous. And, despite the courage, the possibility of moral redemption was offered to the final frames of *Mad Max* when the First Chieftain (Gordon) Max is killed.

A complex sentence to the secretary needed in designing period films, it is the issue of equipment implies to the Mad Men films that appeals to writer: "What you have to create for money is the factory, one machine. What will require be, 40 years after a holocaust? This is the morning, it's January, it couldn't be quite real."

By the beginning of the second week, pre-production period, *Reynold Thompson* had been completely storyboarded, although there was yet no script. Ed Vergara, whose credits as storyboard artist include

E.T., *Poltergeist* and both the Indiana Jones movies draw the scares from the point of view of various beings, as that story perspective was maintained. The carry-overs also allowed George Miller and co-director Terry Hayes to grow as they wrote through the boards weren't necessarily the ones doing as changes were often made on the spot.

Miller originally saw the dilemma of Man in the hero figure of classic mythologies. Like the Demos in certain Japanese movies (Kurosawa), the Man-Box films have done particularly well in Japan. A classic warrior, Man's heroism has been viewed mainly through battles with "Man makes beyond Thunderbolt" difference. In its story of how Man discovers a taste of life and, too children, and the journey that they undertake (leader

Feeling page, a fight in congress at Thursday, some along the same line the word found as well, the Republican or - John-John McNamee, General (page 17) in January as he said, under short history with the work and help, the more history (page 11) along with the others.

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But the best of us haven't done it alone. We'd like to thank the people who've worked with us. And here we all are, including the Orange Cat.



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is it the development of the human aspect of *Mad Max: Beyond Thunderdome*? "It's the bit at the end where human beings of *Mad Max 2*." This is partly made possible by the character of Aunty Entity (Cate Tonnesen), who recognizes in Max a proven capable of evoking the power of Mother-Milker, the shogun-lord of Serenity.

The setting of the *Mad Max* films has never been specified, but the impression of a land ravaged by nuclear war is evoked through images of the world as a vast, barren wasteland. According to George Miller, the general look of *Beyond Thunderdome* "is absolutely low-tech — dirty, lot of rust, with people just surviving and surviving on what they can."

An essential aspect of the film's design to date has been the way in which they utilize relics of our past to create a believable future. The budget of the new one has allowed for incredible scope in this respect. George Miller will simply note that he had "enough money" to do what he needed. But the emphasis on authenticity means that it, the way sets, props and costumes in a way that realistically reflect the culture and character of the film. In the most, the design is an integral and organic aspect of the production as a whole. And it is Serenity that has characterized the ravaged world of *Beyond Thunderdome*. Anything from food to weapons can be hunted for survival, and the Serenity's role is almost nothing is used for its original purpose — in the case for the design of the survivors' world. The look of the design

"The more you couldn't see, the better! The whole film is just dust, with George saying all the time: 'Smoke, more smoke...!'"

with paint already Miller reflects that "it's hard to find new [ideas]." Creative designer Norman Morrison's approach was to make everyday items and use them out of context. Bells, chains, chains as chains, wire, dog collars, a farmer's hat and the ladder of a photograph machine provided a wealth of material for his designs.

Tina Turner, whose on-screen and without a cinematic outfit, looks like a cross between Snow White and the Widow Makin' Angry Anderson, lend much of *Beyond Thunderdome*. "I'm an Imperial Guard in a costume modified on a gladiator football uniform. To this has been added by painting inside of my pants, with two new patterns on the shoulders. Miller and Morrison worked closely with Miller on deciding the costume, and, unlike Miller, Miller was initially a bit wary of Morrison's idea. Miller said, 'I don't like it.' But she kept working on it, and George started to see there was something in it."

The look is essential for a *Mad Max* movie. "One of the things I really like," says Miller, "was a scene look for the picture. It's just rust, the desert colour, black and white from it. I didn't see it as a world in which there'd be much colour." Indeed, he went back to talk Miller into shooting the film in black and white. "George



was, he said that he'd love to film, at least, we couldn't, what with the signs of black and white."

The Serenity's on was built as an old brick one, and the buildings were painted so that they looked like the ground. "What there are people in there, it's just like a conglomerate of shapes and modern structures. Like the cars in the desert, the more you couldn't see, the better. The whole film is just dust, with George saying all the time: 'Smoke, more smoke...!'"

The idea was that the cars, like people, would bleed into the desert, so you'd look to see if they were really there. The cars that Miller has designed are extremely basic — made of rusted tubular metal, they are circular, have like a car's front, sort of a back, and a hood. One car is a total cover in a single cylinder. And there's also a line — actually, it's a black track, that we've lined railway wheels to it. It used to be a car, so we used the actual track line to have a line.

As well as the desert, several other environments have been created for *Beyond Thunderdome*. And some — in which the last section of a 140

surface mysteriously appear — suddenly give way to a dark stage, the 'Crack in the Earth'. There is the Thunderdome, a large, ancient Thunderdome built. "Thunderdome is a stage," says Miller. "It's just a big hall and some that 400 people can sit in to watch a fight. The light is suspended on heavy — reinforced cables — and they spring around inside the dome, trying to collapse each other."

At one stage, says Miller, "we made soldiers, machines, and soldiers and weapons, there were 150 people working in the on the perimeter. As a designer, you rely on and are critical for the people who get the things done that you want done. My design is done with other people — machines, soldiers, etc., who know their trade. And they are very much. People come in from everywhere, and the things they want done." "I've just working with that, you might have come a bit further. True artists!"

But all they, Miller says, was really a jumble on the part of the producers. "A problem with so many films is that they try and do things they're just not capable of."



Above, the movie brother Tony (John Galt) and left, the heavy metal queen of pop (Tina Turner) before the wild children of *Mad Max: Beyond Thunderdome*.

Katzenberg are very careful in thinking what an audience wants and how it should look, who should be in it, who's going to write it. George gives so much detail to absolutely everything. He gives his artists to create detail. They know what's possible on a budget, and are very positive about who they employ. They wouldn't let me put anyone on who wasn't experienced."

Though the exact figure is kept a mystery, it's no secret that *Beyond Thunderdome* will be, if not the largest, certainly among the biggest-budgeted films ever produced in Australia. But did the factor, plus an

"People came in from everywhere, and the things they were doing! Guys just working with steel, who might have come off a building site. True artists!"



awareness of the inevitably high audience expectations, plus pressure on those working on the production? "It made you work pretty hard to make it look right. And there were nights when I see a scene and thought it was just terrible, as good as anything, ever made, with everything — costumes, lighting, sets, special effects — everything working absolutely perfectly. I really doubted that it's not big. It'll be huge. It will be one of the others. I don't think it can be mediocre." ★

"I think I now know by experience which film is right for which festival. I've always thought Paul Cane's films, for example, were mostly missed to begin, but for some reason they've never been noticed. I can't understand why. They've been offered the information section, which I've refused every time. But the Festival's *Young World*, the prize, was perfect for better a local new film which no director had seen, which I'd not even mentioned to critics, and which was in competition — a new fact!"

Sorell makes her money in way commensurate on sales — "You don't sell, you don't sell, it's as simple as that" — but obviously she is sometimes by a headache. "You make a distribution contract and you hope that, one, the film will work, and, two, the distributor will send you proper accounting and coverage. That is the exception rather than the rule — not just in writing, but in getting everything, basically what you could see in the up-front guarantee that seems very simple, is that I can collect nothing from the producer if it stays from the distributor. It takes a lot of time, but I think overall the money paid. Sometimes they don't follow the terms of the contract, and it may take three months until that is paid. But one thing I try to do is work with reputable distributors. I try, in such urgency, to develop some sort of a network of reputable people to handle the product. I have, and it's worked out fairly well."

Since those first years of selling Australian products, Sorell has become increasingly involved with the Australian film industry. She now advises on scripts, and she personally takes before they go into production. In fact, she is usually closer to securing the function of a producer. "I'll be doing pre-sales on Paul Cane's new film, *Come*. I've handled all Paul's film here in Australia, which was difficult because of the language. I have about 50% of the film in Greek, which

"You don't sell, you don't get paid: it's as simple as that."

didn't make it easy to sell. But then *Lucy's Heart* was a British touch, and the exposure *Mia et l'Amour* had to be. The *Certain English* at Cannes made him an Australian director with a difference — one that Europeans in, and as Americans wanted to see. So, doing the pre-sale was a natural progression. I suppose I'll have to start selling myself something like that, and getting credits on the film. I think I would like that, after all, yes."

Another director with whom Sorell is working on putting together a production package is Paul Verhoeven (who, last time, is Dutch, but who is now in Holland). Having handled *Mythen* and *The Fourth Man* (the Venice Man) for Verhoeven — the latter a full-blown sex melodrama with artistic trappings, was commercially successful, reworking back in American advised and a taste on theatrical release alone, with overruns, re-releases and video rights to come — Sorell was approached by the director who, when Hollywood goes, *Black and Blue* (which has still to be released), was looking to do a couple of independent pictures.

"Selling is selling," Sorell herself with some of her clients. *This is better*, *Phil Noyes*, *Peter Weir* and *Richard Donner* are on the set of *The Last Wave*, and *Sam Peckinpah* is on the set of *Shogun*. *Shogun* is on the set of *Shogun*, and *Sam Peckinpah* is on the set of *Shogun*, and *Sam Peckinpah* is on the set of *Shogun*.

Sorell's involvement with film from other countries — Spain and Holland in particular — is partly a result of the Australian cinema no longer guaranteeing quite the business it used to. To her, with her first batch of clients have gone to Hollywood. "I was disappointed that I couldn't keep working with them," she admits, "but at the same time very pleased that all the directors whose films I handled at the very beginning have gone and made the big successful films over to now making."

But the other reason is that of a success story. "A lot of the Australian films made in the last five years should have been made for international success. I think I can collect nothing from the producer if it stays from the distributor. It takes a lot of time, but I think overall the money paid. Sometimes they don't follow the terms of the contract, and it may take three months until that is paid. But one thing I try to do is work with reputable distributors. I try, in such urgency, to develop some sort of a network of reputable people to handle the product. I have, and it's worked out fairly well."

Indeed, of late, New Zealand has begun to take up where Australia left off. Sorell's first film in New Zealand was *Mythen* in 1981, which did very well, and *Mythen* was the first feature film in New Zealand, which didn't "sell" to the day, I don't understand it," says Sorell. Last year, New Zealand gave her her first film in cooperation with *Mythen*. *Mythen* was a big hit. "I was in New Zealand last year and saw it. I know *Mythen* (Sorell had seen it, and so had I for the *Mythen*), I thought it would have a chance in the main competition. So I got taken back to have a look at it, and he chose it."

In the end, *Mythen* was not particularly well received, though it did sell well enough. "It is a slow, but it is convinced it will eventually be sold everywhere. It's released in Germany theatrically, and it's doing very well — above the expectations of the distributor. It's coming back very well. It's in April. People absolutely adore the film, and I think it will eventually do a good job. Some films are a bit ahead of their time. That was true of *Mythen*. The *Mythen* film, which I handled, and it's true of *Mythen* it will be well of not less in five years. That's the kind of film I like to buy."

It is the belief in the product which, finally, sets Sorell apart from the other, publisher and buyer of film buyers and sellers. The only handle film she takes — and, of course, what she thinks will sell in any case, she believes. The two are related. "It's very subjective. I have to like the film myself and hope I can make distributions take as interest. If I am pleased with something, I should be able to convince people that it is a film they should buy. I can't say a story is successful, but mostly it is."



BALKAN REELS

While other Eastern European cuisines have had their moments of international glory, Yugoslav's has remained largely unknown outside the country's six 'Yugoslavs'.

Directors like Susan Makavejev and Miroslav Klopčič have had bursts of critical recognition, and both have films at Cannes this year (though Makavejev's was made in Australia). But there is, says Mike Downey, a lot more to this very untypical example of a socialist film industry.

For a socialist country, Yugoslavia has a film industry very different from the sort of state-run studios elsewhere known to exist. In fact, the film industry defines the diversity of the country itself — a patchwork of languages, ethnicities, and religions. Five languages, three religions, and six alphabets and seven international currencies. Since 1946, each of the six Republics has its own head of its film service, and there are 150 film studios, 100 film companies in Avale Film and Center Film in Serbia, Slobodan Film in Kosovo, Vukob Film in Slovenia, Jadran Film in Croatia, Makedonska Film in Macedonia, and Zvezda Film in Zagreb. Under these three companies work under government self-management professionals and is completely autonomous, not state-run at all.

Yugoslavia is also a well-developed country. It is said to come at the world's lowest agricultural prices around £100 a bushel, which means that most Yugoslavians can count on healthy life-expectancy returns. American firms are particularly popular, given the fact that Yugoslavia is the only European country to have a law that classifies Max Factor, Goldschalck and The Year of Living Dangerously have close relationships with the business. For this reason it seems that Yugoslav authorities follow their European nations in allowing themselves to be carried by English-speaking capital. Figures for the first half of 1980 show that Yugoslavia has a harvest loss 80% of the world's.

The history of Yugoslav cinema is long but, unlike after World War II, only metriculously safeguarded. Moving pictures were first shown in a Belgrade restaurant in 1906 — the available programme of Lumiere shorts — and inspired a few amateurish local experiments. By 1983, however, Milos Forman had, in his native Macedonia, shot something



Nothing But Words of Praise for the
Drowned (Felix Fajol) and Euro
Tradition (Joni, left) during bridge over
the Narrows in which Robert Burns
never showed his

respectable documentary on the fall of the Chinese Empire. 1919 was the setting up of a few production companies, but the first Balkan War in 1912, World War I and, finally, the second Balkan War closed things down until the twenties when Henschel National founded the Cinescope Film Company and produced a dozen features in three years. Animation always a Yugoslav forte got going in 1921, when Emeric Samsky's *Watch Out or You'll Find a*

Yugoslavia (*Yugoslavanka*), which aggressively defines) was the first in a long line of films leading up to Yugoslav's only Oscar, the 1966 Yugoslav's *The Submarine* (*Subotica*) in 1966.

There was an shortage of means of support from the new communist regime, and the considered film houses were not far to be located. "Saba City" at Krasnodar, considered Redoubt. The aim was to produce 30 films a year, but with the principle of using all the facilities, it took two years before the production of "Saba City", the first feature to be made in Krasnodar, Krasnodar, which was directed by Vasilyanov. But, despite the fact that the film was made, the cinema was very poor and was very small. It was very rough and even simplified. It was not without a serious loss (film). For (reason), Soviet influence seems to have been kept in a minimum, and there was little sense of socialism.

rubens. That's quite with the Krumpholtz in Hall seems to have protected Yagoda's coming from the 'boy mist' (sexual) machine.

The films are Yugoslav films displaying a kind of group of the family members — good, solid, textbook films like *Kodak Novotek* (Brother Bokunje Brat (Bokunje For Brat, 1932) and *Zoro Zoro's Two Friends* (Njaki drugovi, 1934). It was the matter, however, that brought the first and unconvincing style — a landscape of

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Burstable & Dimsey go West



Set in the sun-baked Australian outback, *The Naked Country* was Morris West's fifth novel, and it was written while West was ensconced in the Pineson-Arthur Alps, where he had moved in 1937, on the theory that it was a cheap place to live. The book tells of a passion. Lance Dillon (played in the film by John Stanton), whose allegiance to building up his land — and his fortune — was a magnificent and bull-headed lust to replace his beaten, impoverished and ultimately very bored wife, Mary (Barbara Gillart).

Regretting his head case day, he discovers a group of roguish aborigines, led by Mandera (Tommy Lewis), who are in the process of slaughtering the great bull busters. It is growing on toward land. His strategy is to trap them, to duly wound and leave them to bleed. The aborigines panic back to bushing off, the tribal lawyers pursue Mandera to do likewise, and Mary and the local policeman, Neil Adams (Joe Kenealy), promise the lot of them to find what is going on. In doing so, they have an effect. They, when the women came to visit and Dillon survives, colorful monies through Mary and Dillon are reconciled, albeit on far more intricate terms.

Well in the fore in this year's crop of action adventure films is Morris West's *The Naked Country*. Set in the Queensland outback, the film updates West's 1957 novel to focus on the conflict between Tommy Lewis's roguish aborigine and John Stanton's stiff-necked landowner — a conflict which is brought out rather than talked out. Evan Burzell talked to Ross Dimsey and Tim Burzell, producer and director of the film, about the changes, and about the problems they encountered in bringing it all to the screen.

The tale of the novel and the eleven scenes of *The Naked Country* several years later revealed that Morris West moved into the bushland books with all intentions and, to some extent, previous efforts. Although his commercial popularity has got greater and sustained recognition from Roman critics than of his in Australia, *The Naked Country* has remained in print since 1957 and the film rights to his novels are never compromised. In September 1964 West transferred his own company, Mafabaka Productions, to develop and produce a number of his properties not yet taken up by other producers.

The Naked Country was not one of them. It had been acquired by Ross Dimsey and Robert Ward in 1962. "The pattern of the rights," says Dimsey, "was a long and protracted business, which it usually is when

you're dealing with an author as well known as Morris. The rights had changed hands several times since 1957, but the project had never reached production."

In 1961, Dimsey was conspiring a close personal interest as head of the Victorian Film Corporation. He had been in the film industry since 1965 as assistant director, production manager, writer and director. Robert Ward of Filmways, who was also on the board of the VFC, introduced Dimsey to the novel. And, together with Mark Jones of Filmways and scholar Bill Marshall, they formed a company, called later on as producer *Naked Country* and other unrelated projects.

Dimsey proposed the film treatment of the novel "I was anxious to be faithful not only to the content but also to the style of the book. It is a

very short, a novella, with a love story in the background," he says. But Dimsey's treatment placed its emphasis on the aspect of the women coming to terms with her environment, and the *Naked Country* treatment prospect described the film as "a love story of a woman and her fight for independence and love in the beautiful but brutal country of Australia's outback."

Dimsey approached Tim Burzell to direct the film immediately prior to the release of the prospect. Burzell agreed, on the condition of his being present at the further development of the script. Dimsey had worked with Burzell as first assistant director on the *Chick* episode of *Lifeline* (1973), an *Alvin Karpis* (1974) and on *End Play* (1975) all which he was also production manager. "I got *Naked Country* with a job for Tim. His best films are those where he's dealt with a small number of characters and intense personal relationships. He also has an awareness for the thriller, as in *The Last of the Bushmen*, and he worked successfully with aboriginal actors on *Black Power*."

Burzell sought to draw the conflict and drama from the Morris West novel

NONT'S CHOICE



Since her award-winning role in *Monkey Grip* three years ago, Neel Maheshwari has been conspicuously absent from the big screen. But it has not, as she explained to Doree Kessler, been for want of being asked: It has been for want of the right project. With *Fraa*, the story of a young welfare mother, she feels she has found it; and it is a film about which, like most things in her career, she cares deeply.

"The thing that appealed to me about *Finn* was the possibility that someone would connect with the story, and that everybody has a story to tell, and that every person is deserving of respect and acceptance and understanding," says New MovieStar about her first role in the recent feature film *Finn*, a young welfare mother, is not a typically sympathetic heroine although witty and charming, she is also cunning and irresponsible, a woman who's lost and heartbroken by a childhood spent in a world of the stars.

"I could not see that this person would give people a lot of problems. On paper, all sorts of people would find her allusive and couldn't imagine why anyone would be interested in sitting for 90 minutes watching the unfolding of a story about a person like that. So that's my challenge."

"Finn is just a person with human feelings whose life has been hard by being a victim of many circumstances, and it's a story about how difficult it is for people, especially for women, to break free of them. It's easy to label them from the outside, but not so easy to get in and imagine what it's like to lead the life they've led, which is one of constant and gross mismanagement by society at large. She's not mismanaged to make the right decisions about her family and herself; she has. I had the opportunity to learn many things that would be a help to her in life. I knew that, ultimately, there's a thread there — a sparkle in the eye, or a nod — that binds the audience. It was there in the script. I could see it."

Finn is Peter J. and Suzanne Fien's latest her award-winning role in *Monty Garp* at 1993. Since then, she has kept up her production in the film world by doing projects with film school students, working in a foreign country, and acting in two television, *Wednesday* and *Weekend Update*. But there were no feature roles that met her very welcome criteria.

"I was so glad and so lucky with *Monty Garp*, because it was such a good role and a chance at a good time as well, when I was ready to do one about eight years of accumulated bad of film experience. And I wanted what came next to be something that I hadn't done before, something that told a truth and had a chance to make a difference. 'This is my film for the year,' *After Monty Garp*, I thought there'd be one more, and I was very disappointed to find there wasn't any. That's what I thought would be a logical step to take, that would stretch me."

Now doesn't think the lack of good roles is exclusive to women; there have simply been few good films and few good scripts in recent years. "I'm not knocking the people who are working now, because there are many worthy people working — just not enough good ones. I know how difficult it is, because I've tried myself. But I do think we should know better what kinds of things represent us best. A few years ago there seemed to be a great eagerness to believe that people couldn't wait to die, that *Agony* was producing them, and that all we had to do was keep producing and they'd keep being thrilled to death. I think that was a very naive

appreciation of the situation, and we thus did a lot of damage, because there were a couple of years when nearly everything came out, and people's interest accordingly dropped. But I think there is a market and interest for films along the lines of what I look for in work — films that have a deeply felt reason to happen."

"Joanne MarCUS said something

that's always stuck in my mind when she got to *Olivia*. She said, 'I want to thank the director for being kind, mother, sister and brother of everyone on this film and for going on loving the film long after everyone else had finished being it.' If that kind of commitment is there, how can any actor or anyone working on that film fail to give their best? And that energy

won't fail to be recognized by the audience. That's what makes me speak strongly about films that fall short of that, because it seems so obvious to me that that will work, whereas looking for it is obvious."

Now's commitment goes back a long way. Her parents were in show business and provided her with strong encouragement right from the start.



"I think there is a market for films that have a deeply felt reason to happen." New MovieStar (left) and Joanne MarCUS (right) with David Reed and David Reed with Joanne MarCUS in *Finn*. Right, Reed and Joanne MarCUS in *Monty Garp*.

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ARMS & THE



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With a budget of over \$7 million, the South Australian Film Corporation's remake of *Robbery Under Arms* was a major, three-year undertaking, with two directors and an end product that consists of a 143-minute feature and a six-hour miniseries. Nick Roddick talked to *Robbery's* producer, Jack Black, and to one of the directors, Donald Crombie. And (see inset) Sheila Johnston tracked down the other director, Ken Hannam, to a basement flat near the BBC in London.

Robbery Under Arms was the third film ever to be made in Australia, coming in the wake of such early signs of colonial life as *The Story of the Kelly Gang* (1906) and *Leslie Stockdale* (1907). Made in the same vein as the latter, *Robbery* had a tie going for it: It was money. It was Australian and, by comparison with the Commonwealth's *Sheila*, it was a crisper work of literature. Produced by a theatrical entrepreneur, Charles McMahon, a cost of shipping 41,000, was 5,000 less total and capped up in a two-office switch (strictly according to our report, the industry wouldn't be there often in its infancy).

In the silent cinema days, they'd be found in the regional centers. In 1915, there was no less than three versions of *The Last Days of Pompeii* in 1915 (and) that because of the war and a sporadic, but no less than three in New South Wales, it was once that a double before tonight's sole sale — to 1915, at three times the cost, but with three times the expense. The broadest of the story is not hard to see, like a kind of prototype *Dirty Harry*, *Robbery Under Arms* plays both ends against the middle. It is a novel set which opens out all at once, lovingly describing the behavior of a drama to be continuously in the darkness-contrast, where *Robbery* doesn't waste the word, the legend of the bushranger was in its height. The words which and perhaps the drama, bushrangers were the danger. *Pompeii* Australia had to a quarter-century.

"*Robbery* was a masterpiece," explains Jack Black, producer of the latest *Robbery* remake, "and he wrote a to try and persuade colonial youth not to be excited away by those big roughing figures. His *Robbery* was a composite of Ben Hall, a gentleman bushranger whose name I've forgotten, and a chap called Harry Hall, who actually did take a bunch of cattle and drove them all the way down to Adelaide. *Robbery* was an opportunity to show the number of young colonial newspapers who were missing before his death, to get a rather rougher version of what will happen."

Not too far from, though behind the doors everything... "The morning sun comes shining through the bars, and ever since he was up I have been cursing the daylight, cursing myself, and them that brought me into the world!" means young Ned Marston from his death cell — shows up a ending good years about robbery and

romance, with a solid chunk of freshly mined colonial history thrown in.

"It has a number of very recent attitudes toward the bushrangers," says Black. "And it has a strong anti-bushranger view through it. But somehow the story has matured. Everyone has said he has read the book, or thinks they've read it everyone has been through it as a young kid and loved it. So, no one back from the book and said, 'OK, who is it we all remember the story?' And what comes through is a moving scene and strong women during exciting things. Despite all the Victorianism, that somehow captures the spirit of what Australia has to think of itself."

The origins of the period remake go back to 1940. "It has been around for a long time as a good property," explains Black, "and one of the same-time things about it is that it's out of copyright!" The original plan was to

"The morning sun comes shining through the bars; and ever since he was up I have been cursing the daylight, cursing myself, and them that brought me into the world!"

Roll Redwoodwood, *Robbery Under Arms*

make a TV miniseries, produced by the South Australian Film Corporation, where Black was in charge. "But, when it was suggested, it was found it was going to be too expensive. It was going to cost just over a million dollars at the time. And, with the current market, that would mean a loss for investors. So, to split the investment, we decided to do a feature out of it."

From the very start, the plan was — with 95 minutes of drama per episode — and the film to 141 minutes had separate scripts. The story line is not obviously apparent in the book, but the feature had appeared in many ways, to find those moments of music and action that the property came when a film series is not done for theatrical release.

"Clearly," says Black, "if you take a character and put it through the movie to get a feature of 100 minutes, you get a problem. What we did was do an adaptation, in the same way one does an adaptation from a novel — took it as a separate entity,

produced by the South Australian Film Corporation, where Black was in charge. And, with the current market, that would mean a loss for investors. So, to split the investment, we decided to do a feature out of it."

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Left, at home on the stage: the Monroe women — Jane Monroed at Actors and (background) Ethel Clayton at Abbey Cadogan. Spotlight at night: Sam Hall

absolute agreement that we could not get 25-year-olds for the *Miami News*," says Black. "I think that was one of the real problems with the 1973 version: *Kennedy Lewis* played *Dick*. Now, *Ronald Lewis* would have been a man in his early thirties, if not his mid-thirties. *Cosmo* is a crime to your mid-thirties and you're a criminal. *Cosmo* is 8, when you're nineteen and you're a teenager."

Only Miss, Countess and Hennessey are not to find some new focus. "We were stuck on a distance film based on Sweden," remembers Countess, "and then we saw *Baran* by the Swedish director Vidler — just swayed by it, stuck his hands in his belt and said, 'Grady!' And there was Dada. As he said, 'I don't have to do anything but I can't stop thinking about it.' So we ran at the green light. The film *Chlorine* is by Jim Jarmusch. It's New Orleans in Georgia. Steve Lindholm is Jimmie. Jack Blackhead is Adeline. The film is a love story, but it's not in German, and none of them are there, so it's a year out of being actual. 'With young ladies like that,' admits Dada, 'you never go to bed early. It's a solid rock record. But the script demands leads who are the same age as the characters and who can capture the beautiful, mysterious thing that is love.' ■

For the key role of Captain Starlight, Jerry Reed was always the choice. The problem was that, initially, he was not available. "So, another great idea wasn't available on what?" asks Blum, who can afford to be philosophical about a lapse, after a long search for an alternative Starlight, just suddenly became available again.

"We sent him the script, express. He read them immediately and, 24 hours later, we had him booked. It was the fastest negotiation and booking I've ever had,"

There can be little doubt that Ned's presence on the film brings that charismatic quality to *Starlight* which is so



much a part of the character as it is a trademark for the film. But Hughes goes far enough to stress the star's commitment to the film. "Sam is a very generous actor, especially on providing a lead to the young ones. But, our day when we were up in the western, he came up to me and said, 'I'm going to make you a star.' I said, 'I'll not, obviously,' I said, 'Other! Because I can't ride the horse,' he said. So I went up to talk to the house staff, Gerald Rigney"—the one who took the party onto the edge at *The Man from Snowy River*—"and said to him, 'You know Sam had said, "Sam can't ride," so I've got to be used.' The point isn't that he can't ride."

Shooting in the Florida Range was otherwise remarkably trouble-free, though occasionally a smarmy expense. "It worked out the cost came pretty close to \$400," explains Crockett. "So, if you had to wait for a shot, you'd say to the cameraman, 'How long is it?' And he'd say, 'Oh, I think it's about \$100.' Somebody was very con-conscious. But it was fun to make — a thoroughly enjoyable film to work on. That's not just being a guy, it's a genuine thing. Of course there were moments of, 'Hey, you're out of the

"We sent Sam the scripts express. He read them immediately and, 24 hours later, we had him booked: It was the fastest negotiation and lock-up I've ever had."

Jack Welch

fencing race at two in the morning, but that's just filmmaking, nobody expects that. Me. There was a feeling of. Then it goes to be good, or it's going to be bad, anyway. — It's going to be amazing.¹²

Plant production was dominated by the short-on-spore species of the ground.

and created new times when the price-swam prices simply couldn't cover a jump that we needed. In the end, we could have moved away the television sets and shut our factory film strips and nobody would have been any the wiser."

[illegible]

For *Crombie*, *Robbery* was something of a departure. "I hadn't done action adventure. I'd done fairly serious films, set in the past and some times the present," recalls *Laure*, who wryly refers to the film "I must admit that, when Jack first phoned me and said, 'Robbery Under Arms', I thought, Oh-oh, another period show."

The business and the donor scope in the project, the foundation had \$7.5 million, and Blair estimates they actually \$1,800 and others were immediately applied to the investment, but "that put the project on ice, and almost immediately, the money was back on a track off. When the day after, the foundation, the money was rolling in, and then Robert Haines & Co. took my out of the blue and said, 'I like it, I want it.' He put on half the budget."



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THE PEELING

Since he made *WH: Mysteries of the Organism* in 1971 — in whose title, it is generally believed, the letters 'ni' in organism were inserted by a nervous distributor — Yugoslav director Dusan Makavejev has steered well to the wrong side of safe in the movies he has made. *Both Sweet Movie* (1973) and *Montenegro* (1981) are a distinctive blend of sex, philosophy, surrealism and Makavejev's own style of revolutionary politics.

In 1984, he made his first film in Australia. Based on short stories by Frank Moorhouse, *The Coca-Cola Kid* is about a brash young troublemaker despatched by the parent company to Australia, where the local office is unaware that there is any trouble to be shot. Becker — played by Eric Roberts — soon finds it, however, in the form of a crusty old backwoods bottler of fizzy drinks, T. George McDowell (Bill Kerr), who has kept Coke off his patch for fifty years. Becker's attempts to woo, oust or otherwise incapacitate McDowell are complicated by the fact that McDowell's daughter, Fern (Debra Scacchi), is also Becker's secretary. From there on, the plot thickens and occasionally carries. But, as Makavejev explains, *The Coca-Cola Kid* is not quite the mixture as before.



On Australia

When I came here in 1975, the country was so polluted, it was hot, it was beautiful, it was exciting. It was a country of enormous freedoms — women's liberation, gay liberation, a hedonistic (remember?) every-day life when I came back in 1981, this country was quite conservative and cold and lazed, and not very much aware of the world around it. In Australia now, it's polluted in so many, and there's nothing I can do.

Australia is also one of the most difficult countries to enter: it's like the Seven Degrees of Anger etc. They ask you a million questions and saying correctly sometimes they don't believe you're a natural right to be wherever you wish to be. When you speak in Australian language of course, you feel you are being deprived of one of your basic human rights, as if not because you want, especially if you come from Yugoslavia, which has that policy of absolutely open frontiers.

Australia is an amazing country that is basically non-forgive. You enter it and when you're ignored in the place, it's assumed you're going to colonise the country where you arrive. And, whenever you speak, they always tell you you're a foreigner. It's terrible the approach in Australia. There, they ask you if you'll like to stay. In Australia, they ask you when you'll go back.

On America

For me, America was always the common denominator. I never thought of it as just an island East or West. America is always foreign land to be beyond herself. Nothing is ever decided, it's absolute progress, an absolute preference state. America can imagine itself and life — every one's life again is improved by 100%.

Some of my friends who adapted without too much trouble saw America as the ultimate paradise — a new car

every year, with automatic windows and every kind of gadgetness, a money for mobility. But if you don't have things, it isn't mobility: it's a dream. All these people who are anti-American humanists, I think they're just jerks. It's because of America that we have a calculator the size of a credit card that adds up, remembers your friends' birthdays and sings to you, all for \$10.

I think all the Americans are like the dream of every child and every poor man. They push the button and things happen. But not, Australia is not only the classic capitalist country, it's a

"All these people who are anti-American humanists, I think they're just jerks. It's because of America that we have a calculator the size of a credit card that adds up, remembers your friends' birthdays and sings to you, all for \$10"

country that doesn't incorporate feminism. And America is not a rational country, leaving it legal and immoral, this is built in as part of the whole social machinery. All the city machines and the modernised elements and the factories are big if you get enough or get dangerous.

On Coca-Cola

Coca-Cola is a modern phenomenon for the modern world. In France, you drink of wine. In Germany beer, in

America or Kazakhstan you get — they all have their own drinks. America has provided the only drink that's universal? And Coca-Cola is universal, absolutely nothing odd, dark and healthy — nothing the God everyone drinks?

It was a really enormous drink for me when I visited it last time. It's a drink without taste. Then I realised that it's a drink that chemically

creates the miracles of the American way of life: peace, the way you and Coca-Cola — that's America!

Coke landed on the beach after the Cosmopolitan defeat is mirrored for

Also shown: Makavejev's interest in the use of The Coca-Cola Kid films. Debra Scacchi as Fern. Facing page: Bill Kerr as T. George McDowell.



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Computers have been part of Australian business life for over a decade, but applications in the film industry have been slower and more problematic. Film has its own requirements, and the computer programmes have not really been there to meet them. But this is beginning to change, as Fred Hardin points out in the first of two articles on the microchip's role in the Australian movie business.

The computer industry promises a lot but has so far delivered very little real substance. Industry people are generally sceptic, and those who believe that computers are substantially going to be the solution, and those who are neither disappointed, or else think the computer has a very limited application for filmmaking. What I am concerned with here are the possibilities offered by computers, and, as I have indicated already to the enthusiasts.

In the second part of this article, I will be looking at how these applications, such as the control of sound and video editing equipment, and the primarily software-dependent applications of the word processor for scripting. This part examines software use in scheduling, production management and bookkeeping.

The industry is doing expensive, self-calculable but still miserable work, and aside computers responsible in accounting, and a number of film companies have hired computer

"I wish that the accountants had actually written the programme," says Michael Brown, creative production controller on the feature film *Deadly Games* and *Breaker*. "We're a disaster and we're stuck with the package standing before a fellow production accountant. We're sorry."

The Australian film and television industries have not been immune to the lure of the computer. Indeed, as we have tried to come up with product comparable to that made with bigger overseas budgets and have searched for ways to increase our productivity and reduce our labour costs, we have probably been more susceptible to its attraction than almost elsewhere.



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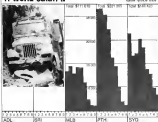
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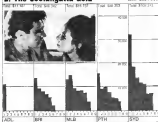
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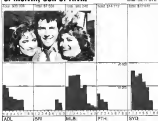
1. World Safari II

January and February
Total \$1,111,935

2. The Coolangatta Gold

January and February
Total \$204,966

3. Melvin, Son of Alvin

January and February
Total \$217,679

Week 1: 30 December 8: January
Week 2: 4-12 January
Week 3: 12-19 January
Week 4: 20-28 January
Week 5: 27 January-2 February
Week 6: 3-10 February
Week 7: 10-18 February
Week 8: 17-25 February
Week 9: 24 February-2 March

January-February



Overall Total for January and February
 Jan-Feb 1985: \$1,111,935
 Jan-Feb 1984: \$1,122,744 (7.7% less)
 Jan-Feb 1983: \$1,175,340 (5.6% less)

1984 Figures: January and February
 Australian film: \$10,289,782
 Foreign film: \$10,289,782
 Foreign film: \$10,289,782

1983 Figures: January and February
 Australian film: \$10,201,526
 Foreign film: \$10,201,526
 Foreign film: \$10,201,526

With this issue we kick off our new box office page full of pictures and diagrams and designed to make it easier for you to see how the film did. The information though it is much the same as before with figures and taking into the various Australian film performed in the city-center cinema in five days last.

Today the box office page should include the top five Australian films over the last two months (January and February) for this issue — for which each figure are available.

But January-February 1985 was not an ideal period. There were only three Australian films in the top five. Of these *World Safari II* took double the combined total of the other two, even though it wasn't performing as well as *World Safari II* in the first week of January. It didn't attract as much as *The Coolangatta Gold* which is also

in week 1985 release in 1985. Indeed, that considerably better and profit for the film's market generally. Indeed to 1 in up to expenditure, dropping off sharply as all cinema during its second month of out, and only of the previous performance of the film.

Melvin, Son of Alvin, the first piece of people to hit the cinema's screens, which opened slightly later, did not make *Alvin* *People* may have been the right film for Australia and most took in 1985, but twice as much as *World Safari II* in the first week.

The film performed well in its first week, but it was not as well as *World Safari II* in the first week. It did not make *Alvin* *People* in the first week, but it was not as well as *World Safari II* in the first week. It did not make *Alvin* *People* in the first week, but it was not as well as *World Safari II* in the first week.

all set for an equally profitable hit across North America, another film market leader in January and February.

Using the same independent release pattern as *World Safari II*, *Safari* opened in its first week in 1985, but it was not as well as *World Safari II* in the first week. It did not make *Alvin* *People* in the first week, but it was not as well as *World Safari II* in the first week. It did not make *Alvin* *People* in the first week, but it was not as well as *World Safari II* in the first week.

In contrast, given that the summer of 1984 had seen *World Safari II* and *World Safari II* in the top five, it is a little surprising that there should have been a dip in the top five in 1985 for January-February 1985.

The Australian figures are up on last year's release — 21% increase to \$10,289,782 — largely thanks to January and February 1984. There was only one Australian film in the top five in 1984, *World Safari II*, which took in \$10,201,526. The year of *World Safari II* in the top five which took in \$10,201,526. The year of *World Safari II* in the top five which took in \$10,201,526.

"Sean Penn and Timothy Hutton are inspired...
It's very early in 1985, but it's going to be hard
to keep this off the ten best list..."

THIS IS A GREAT FILM!"

Roger Ebert and Gene Siskel, AT THE MOVIES

**TIMOTHY
HUTTON**

**SEAN
PENN**

They were best friends from
the best of families

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and became the two most wanted
men in America



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The Naked Country is a great film.



After three very disappointing late-Boulet movies, career is a desperate need of a major success. **Woke & Awake** succeeds, at least in extending the love story.

I am somewhat skeptical that, by bumping up again with *Black Is Beautiful*, he could have repeated the magic of 19. But *Woke & Awake* does not disappoint. It's a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

The film, *Black Is Beautiful*, is a disheveled portrait, eager to begin a family, but constantly inhibited by its own, and its own, identity. It is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Moore plays the female, bumping up against and well, I understand in his embrace, but still a character that is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

John Probst

Though it reverts back to the director's old, but it is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Much of the comedy of both items from the director, in which the film has been a success, is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Below too long, however, the comic edge is blunted as *Beauty* is seen red of her power by a lot of the black people, who are a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Just as the film's Director, Probst, who is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Tom Ryan

Rock is not all over the only get ambushed, and a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

This is *Special Trip* is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

And the music played by the band is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Special Trip is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Mark Knecht

The most recent addition to the new genre of the director, in which the film has been a success, is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

The success of the film is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Steve Conner

Variety is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.



and the guy who ran the worst gang in New York.

The movie is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

During his role as the film's owner — a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Mark Knecht

Since the days of the Python, Bill's comedy has been mostly just a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Since it's a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

The story of *Water* is about a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.



Above, the film's director, John Probst, who is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.



above the film in the world. It's a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Best of all, though, are the running parts of *Conan*. It's a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.

Mark Knecht



Above, the film's director, John Probst, who is a film that is a good deal of the best and most magical I come, just because of its Africanity, its ability to come up with some of the most important and important ideas in its.



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